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Decor et Duplicatio: Pendants in Roman Sculptural Display*

ELIZABETH BARTMAN

Abstract

Using a statuary group found under the Via Cavour in Rome as its starting point, this article investigates some of the formal and conceptual principles that directed sculptural display in the private realm during the Roman Imperial period. The Cavour discovery raises the subject of the sculptural pendant, for it includes two versions of the same statuary type set side by side. Like similarly conceived pairs from villas at Herculaneum, Sperlonga, and Tivoli, the Cavour statues present different stylistic interpretations of the same sculptural model. The deliberate pairing of two formally distinct versions, when uniformity or even identity could easily have been achieved, suggests that Roman patrons and designers esteemed such "mismatched" pendants and endowed them with a special meaning.

THE VIA CAVOUR FIND

While digging a subway tunnel under the Via Cavour in Rome in 1940, workmen discovered the remains of a Roman building of imperial date and its sculptural collection.¹ Although the structure itself had been largely stripped of its decoration, its statuary adornments survived intact. Such a conjunction of architecture and sculpture in situ, while not unknown in the Roman world, is sufficiently rare in the imperial capital to excite substantial interest. The Via Cavour discovery, consequently, provides an opportunity to assess an aspect of Roman art that remains poorly

documented, the formal and conceptual principles of sculptural display in the Roman world.

Although the demand for a new transportation network took priority over archaeological exploration, the immediate zone of the 1940 find was able to be cleared. There excavators found a cluster of rooms, once lavishly appointed with hypocaust heating and walls and floors of revetted marble (fig. 1). Because of limitations on the excavation, the extent and nature of the remains could not be fully assessed.² Their plan and scale suggested, however, that they belonged to a private town house. To judge by its rich decoration, the Cavour *domus* must have belonged to a person of wealth and refined artistic taste.³

Four statues came to light during the excavations. One depicts a male heroically posed and garbed (fig. 2); the *paludamentum* over the left shoulder and the cuirass serving as a support indicate that the figure, now headless, was a military man of advanced rank.⁴ A second sculpture reproduces a well-known statuary type, the Resting Satyr attributed to the fourth-century B.C. Greek sculptor Praxiteles (fig. 3).⁵ The other two sculptures of the group are versions of the same statuary type of Pothos, the personification of Desire, considered to be a work of the fourth-century B.C. master Skopas (figs. 4 and 5).⁶ All four statues are slightly larger than life-size and are carved from good quality white marble.⁷

* Parts of this article were originally presented in the session "Roman Art in the Private Sphere" at the 1987 meeting of the College Art Association. I thank Elaine Gazda, organizer of the session, for including me in the panel. I am indebted to Richard Brilliant, Natalie Kampen, Brunilde Ridgway, and Cornelius Vermeule, whose comments have much improved this paper.

¹ Although a full excavation report was never published, the find was chronicled in a number of brief notices: A.M. Colini, "Scoperta di un gruppo di statue sulla pendice del Cispio," *Capitolium* 15 (1940) 861–76; H. Fuhrmann, *AA* 1941, 487–89; M. Cagian de Azevedo, *Critica d'Arte* 7 N.S. 2 (1942) II–III; G. Gatti, *BullCom* 68 (1942) 224.

² One subject of conjecture, for example, is whether the ruins under the Via Cavour can be joined with the remains of a nymphaeum lying farther to the east (Colini [supra n. 1] 861–62; Fuhrmann [supra n. 1] 487). Until further excavation, however, the nature of their relationship remains purely speculative.

³ Its decoration is akin to that of villas on the nearby Esquiline Hill, known through fragments that have come to light over the years (R. Lanciani, *The Ruins and Excavations of Ancient Rome* [London 1897] 391–419). One of the richest of these, the Horti Lamiani, offers a good comparison with the Cavour town house. See M. Cima and E. La Rocca, *Le tranquille dimore degli dei. La residenza imperiale degli "horti" Lamiani* (Venice 1986).

⁴ Rome, Palazzo dei Conservatori, inv. 2418. For a recent discussion see Helbig⁴ II, 1648.

⁵ Palazzo dei Conservatori, inv. 2419, published in Helbig⁴ II, 1640.

⁶ Headless version, Palazzo dei Conservatori, inv. 2416; version with head intact (hereafter called the complete version), Palazzo dei Conservatori, inv. 2417. Both versions are treated in Helbig⁴ II, 1644.

⁷ The preserved heights of the figures, excluding the plinths, are as follows: general (1.62 m.); satyr (1.31 m.); headless Pothos (1.70 m.); complete Pothos (1.80 m.). The

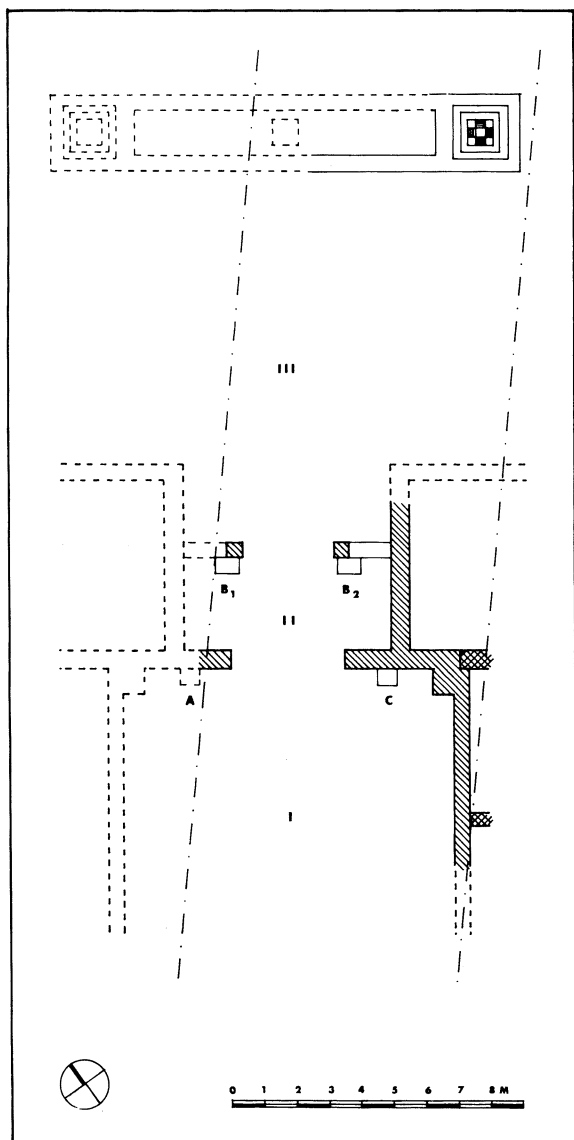


Fig. 1. Plan of the Via Cavour town house. (Drawing by Shelly Smith Kellam after G. Gatti, *Capitolium* 15 [1940] 862)

In their original setting, the four marbles stood atop squarish bases the remains of which were excavated in

marble of the statues is not uniform, the general being carved of a more coarsely grained stone than his companions. The marble used for the statue of the general is traditionally identified as Parian, while the other three sculptures are thought to be of Pentelic marble. The satyr does indeed seem to be carved from Pentelic, for the flaws on the statue's right side look strikingly like imperfections typically found in that stone. The marble used for the other statues, however, lacks any such obvious identifying traits.

⁸ The villa at Torre Annunziata possesses several rooms

two of the rooms of the house (these are numbered I and II in fig. 1). The precise function of these rooms cannot be determined, but their shape and scale suggest that Room I was a forecourt and Room II a vestibule.⁸ Both formed part of an axial sequence that culminated in the fountain room (III on the plan).⁹ That

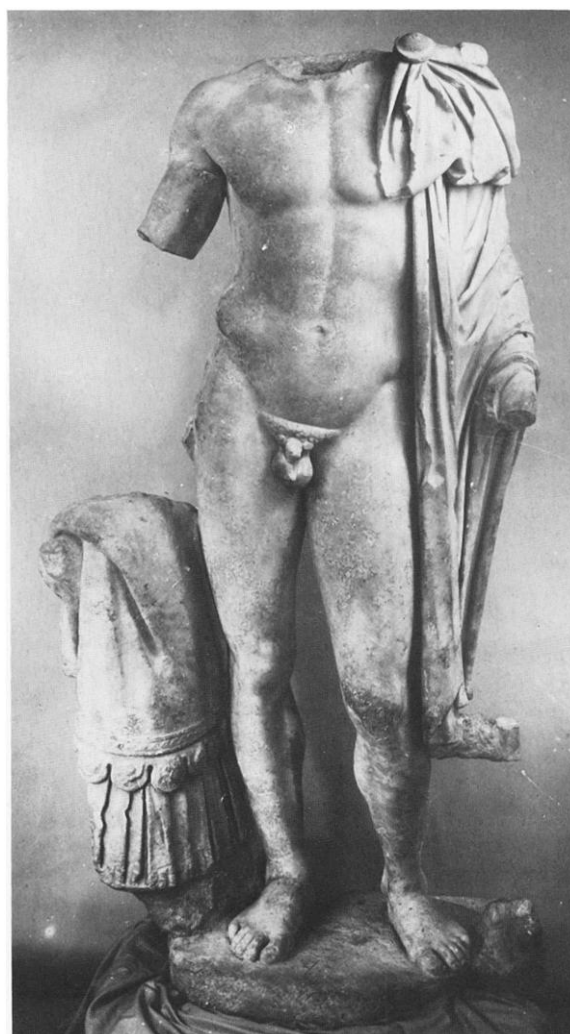


Fig. 2. General. Palazzo dei Conservatori, inv. 2418. (Courtesy Museum)

whose size and shape parallel those of the Cavour house. With their generous proportions and squarish plan, the rooms conventionally labeled 15 and 21 are especially similar. See A. de Franciscis, *The Pompeian Wall Paintings in the Roman Villa of Oplontis* (Recklinghausen 1975) 7 fig. 1.

⁹ The northward movement of the visitor is required by the placement of the statuary against the northern walls. Whether the fountain actually decorated the innermost room of the house is not known with certainty, as the area lying beyond to the north was never excavated.

these rooms were important public spaces can be established from their decoration, axial arrangement, and larger dimensions in comparison with some of the



Fig. 3. Satyr. Palazzo dei Conservatori, inv. 2419. (Courtesy Deutsches Archäologisches Institut, Rome)

¹⁰ A photograph taken during the excavations records this element of the design (see Colini [supra n. 1] fig. 8). My designation of rooms as “first” or “second” follows the numbering of the 1940 site plan.

¹¹ Colini (supra n. 1) 863.

¹² Unfortunately the published excavation report is not particularly detailed on this matter. Colini (supra n. 1) 864 states that the first bases were 0.60 m. × 0.50 m. in size, but he mentions only the height of the second set, 0.50 m. Both the excavation plan and a photograph of the site (Colini 864 fig. 4), however, indicate the relative sizes of the bases very clearly. From this information, the dimensions of the second pedestals can be estimated as 0.75 m. × 0.50 m. The widths of the statue plinths that are preserved are as follows: general, 0.60 m., complete Pothos, 0.71 m., and Pothos without

adjacent rooms lying to the east (IV and V). Thus the statues greeted visitors to the Cavour *domus* in the most public and visible part of the house.

Only one of the four statues that originally adorned the rooms under the Via Cavour remained on its base. The complete Pothos version was found standing on the eastern base of the second room, to the right of the doorway.¹⁰ The other statues, having fallen from their bases, were found in a heap between the two rooms of display.¹¹ Where these statues stood in the original scheme can, however, be determined with certainty, for the dimensions of the statues and bases are not uniform.¹² While not markedly different, the degree of variation is substantial enough to preclude the placement of the wider statue on either of the two smaller bases. The headless Pothos, therefore, can only have stood on the larger base of the second room. Both replicas of the Pothos must have been set side by side as sculptural pendants.¹³ The general and satyr preceded them, standing on the smaller bases of the first room (fig. 6).¹⁴

Despite the physical division of the sculptural pairs between the two rooms, the display was ingeniously formulated so that all four statues would be viewed as a single sculptural ensemble by the spectator standing in the first room, as can be seen in the plan. Whereas the statue bases in the first room were set in from the doorway's edge by nearly a meter, those of the second stood flush against the inside edge of the door jamb. Because the second doorway was narrower than the first by approximately 0.33 m., all four statues came into at least partial view for the spectator who stood in the first room.

In schematic terms, the Cavour sculptural ensemble might be described as an *a b b c* arrangement. While lacking the absolute symmetry of an *a b b a* or a *b a b a* sequence, the ensemble does achieve a partial correspondence between its lateral halves by the repetition of the Pothos figure. In its emphasis on the central axis and approximation of symmetry the Cavour

head, 0.72 m.

¹³ Sculptural pendants have long been recognized as a feature of Roman decorative schemes, although in many instances their existence is more proverbial than archaeologically documented. Earlier discussions of the pendant can be found in G. Lippold, *Kopien und Umbildungen griechischer Statuen* (Munich 1923) 164–65; W. Trillmich, “Bemerkungen zur Erforschung der römischen Idealplastik,” *JdI* 88 (1973) 274–77; and C. Vermeule, *Greek Sculpture and Roman Taste. The Purpose and Setting of Graeco-Roman Art in Italy and the Greek Imperial East* (Ann Arbor 1977) 15–16.

¹⁴ Because the satyr turns his head to his right side, his face would be most visible to the spectator when the statue was placed to the right of the doorway, as it appears in fig. 6.

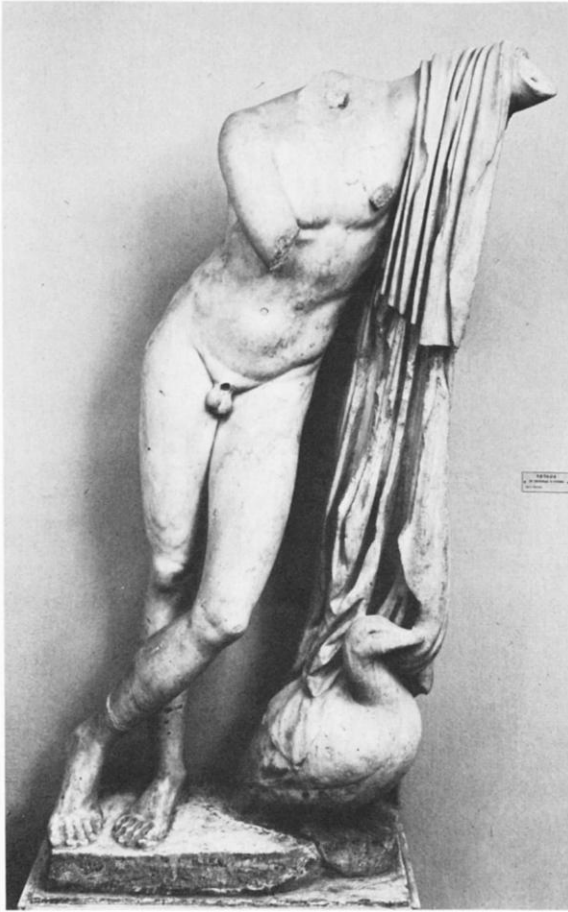


Fig. 4. Pothos. Palazzo dei Conservatori, inv. 2416. (Courtesy Musei Capitolini)

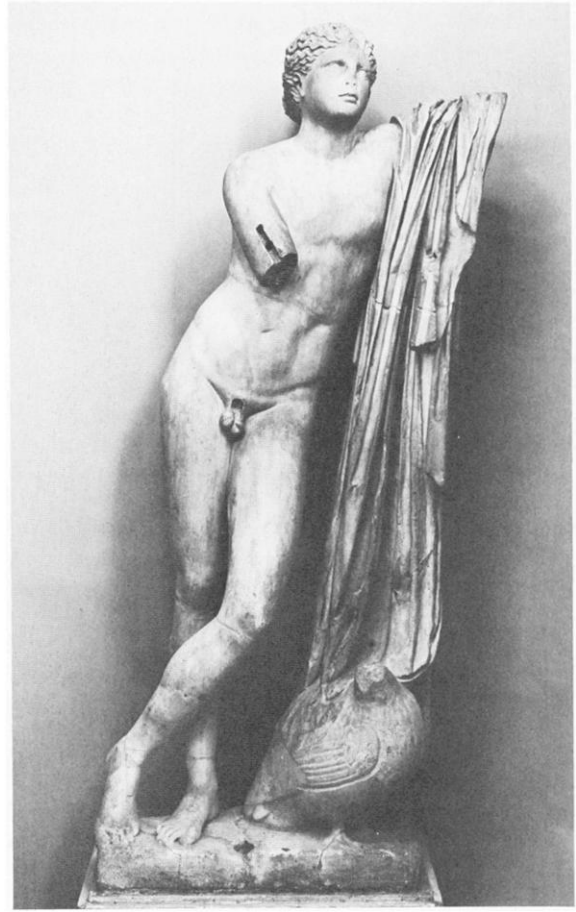


Fig. 5. Pothos. Palazzo dei Conservatori, inv. 2417. (Courtesy Musei Capitolini)

group adopted formal elements fundamental to Roman architecture and painting.¹⁵ The evidence of the Cavour group thus suggests that symmetry was no less pervasive a design element in sculptural display than in other media of Roman art where it has been more fully documented.¹⁶

Installed in the house in this manner, the Cavour statuary group would nonetheless have sent contradic-

tory spatial messages to its viewers. On the one hand, the viewer would have been pulled back into space by the succession of rooms opening one from the other along a single major axis and by the linear pattern of the floor paving.¹⁷ So familiar was this type of architectural plan in Roman domestic design, in fact, that this visual response must have been almost automatic.¹⁸ Using such features as the statue base, wall, and

¹⁵ For painting, see the recent analysis of T. Wirth, "Zum Bildprogramm der Räume n und p in der Casa dei Vettii," *RM* 90 (1983) 449–55. Wirth's findings have corroborated the kind of wall system that is believed to have been described by Philostratus in the second century A.C. (K. Lehmann-Hartleben, "The *Imagines* of the Elder Philostratus," *ArtB* 23 [1941] 16–44).

¹⁶ This design feature is corroborated by another sculptural group, the triad composed of the well-known portrait of Commodus as Hercules and flanking images of Tritons executed as mirror reversals of one another. On the reconstruction of these statues, now in the Capitoline Museum in Rome, see K. Fittschen and P. Zanker, *Katalog der röm-*

ischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom I. Kaiser- und Prinzenbildnisse (Mainz 1985) 88 and Cima and La Rocca (supra n. 3) 88–95.

¹⁷ In accordance with this directionality, the excavators viewed the fountain as the culmination of the design and restored a statue of Aphrodite on a pyramidal base in the center of the fountain (Colini [supra n. 1] 861 unnumbered fig.). No remains of such a statue were ever found, however, and I find little in the scale or shape of the fountain base to warrant such an adornment.

¹⁸ The House of the Faun in Pompeii (A. Mau, *Pompeii, Its Life and Art*² [New York 1907] 288 fig. 137) offers but

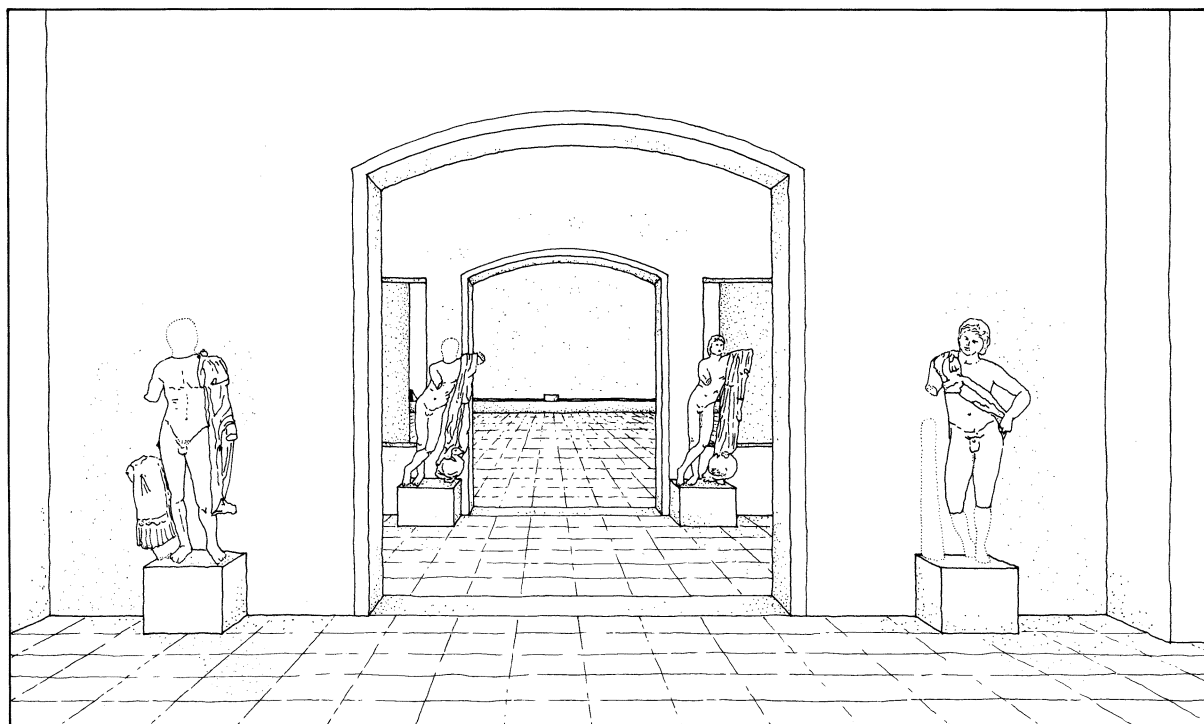


Fig. 6. Reconstruction of the sculptural display in the Via Cavour town house. (Drawing by Shelly Smith Kellam)

doorway as physical anchors, the viewer would have had little difficulty plotting either his position or that of the sculptures.

At the same time, however, the arrangement of the statues themselves countered the recessive spatial effect inherent in their setting. As the spectator "read" the ensemble from left to right, his eye would have moved in the pattern of an inverted "U." Beginning with the general in the left front, a viewer would have shifted his gaze back to the left-hand Pothos, then, following the diagonal thrust of that statue, across to the right-hand Pothos, and finally forward to the satyr, whose downward, inward glance completed the "circular" pattern of viewing and drew the viewer back into the room in which he stood.¹⁹

one example of the axial directionality typically found in Roman houses.

¹⁹ The space-negating effect of this arrangement becomes obvious when one considers how a different program, calling for reversed images of the Pothos to be set side by side, would have directed the viewer's eye backward and thereby enhanced the sense of recession. The kind of visual effect produced by the Cavour sculptural arrangement is akin to the lessened interest in the creation of vista views which occurred in the Roman villa beginning in the Flavian era (see J. Raeder, *Die statuarische Ausstattung der Villa Hadriana bei Tivoli* [Frankfurt 1983] 245).

²⁰ These replicas have neither the broken remains of wings or the cuttings high on the back that would have served to attach such features. Among the better replicas that preserve

In this way architectural space and sculptural decoration in the Cavour town house contradicted one another visually. The recessive, linear effect of the architectural progression of rooms culminating in a fountain was impeded by the U-shaped motion of the sculptural group. Visually, one's arrival at the fountain was hindered by the crosscutting lateral, a pause generated by the sculptural group. Not only with the counter-recession created by their diagonal composition, but also in their execution and placement, the two versions of the Pothos confounded the visitor's anticipated perception of receding volumetric space. More like flattened cutouts than fully three-dimensional images and stripped of the wings that adorned the original of the statuary type,²⁰ the Pothoi pre-

this feature is the statue from the Villa Medici, now in the Uffizi (G. Mansuelli, *Galleria degli Uffizi*, Pt. 1: *Le Sculture* [Rome 1958] 553–54 no. 31). Lists of replicas of the Pothos show those with wings to be in the minority (A. Stewart, *Skopas of Paros* [Park Ridge, N.J. 1977] App. 4 Pt. G 144–146), but their absence probably represents the technical difficulties of reproducing these bulky forms in marble. A majority of statuette versions do preserve this feature, which has been postulated for the original by major commentators on the statue type (H. Bulle, "Zum Pothos des Scopas," *JdI* 56 [1941] 130; Stewart, 144). To Stewart's list of statuettes add the winged statuette in Ohio (E. Simon, "A New Statuette Replica of the Pothos of Scopas," *Bulletin of the Allen Museum of Art* 37 [1979–1980] 71–77).

sented an unimpeded contour line that exaggerated the silhouette of the figure and denied its plastic mass.²¹ At least one of them, the right-hand Pothos, would have partially blocked the view through the large window pierced in the wall behind.²² With its "seesawing" movement and visual complexity, the Cavour design thus evoked the *scaenae frons* building facade, an architectural form scintillating with the projection and recession of niches and aediculae filled with statuary.²³

Architecture and sculpture were clearly equal partners in the Cavour design—the statuary cannot be considered artistically subordinate to its surroundings as it so often is in Roman contexts.²⁴ The neat fit between statues and bases in the house, in fact, suggests that the sculptural group was assembled at the time of the house's construction.

Since their discovery the house and its statuary have been dated to the 120s A.C.²⁵ There are difficulties, however, in both the dating of the house and the assumption that house and statues are contemporary. The stamped bricks that provided excavators with a precise date of A.D. 123, for example, do not come from the house itself but from a nearby structure.²⁶ By virtue of its portability, moreover, freestanding sculpture cannot be regarded as a permanent or necessarily contemporary fixture of an architectural setting. Thus the evidence for dating the Cavour sculptural ensemble as a whole to the Hadrianic period is at best circumstantial.

Nor does the stylistic and technical evidence of the statuary support a Hadrianic date for all four pieces. Despite the similarity of size and material, the statues differ in many details. These variations can be seen most readily in a comparison of the two replicas of the Pothos. While adhering to the compositional formula basic to the statuary type,²⁷ the two statues diverge in details of pose, surface, and drapery. The right arm, for example, was positioned in a different relationship

to the torso in each version. In the headless statue, the right lower arm angled up sharply from the elbow to rest above the left pectoral; the broken remains of a large strut in this spot indicate that the arm was attached there. In contrast, the right arm of the more complete version was bent at the elbow in an obtuse angle, coming to rest in the folds of drapery below the pectoral. An unfinished section of the drapery and a small metal dowel for the attachment of the arm testify to this position.

Partly as a result of this more forward arm movement, the torsion of the upper body in the complete version is less than that of its headless counterpart. In keeping with its lessened movement, the musculature shows little projection. Blurred and almost adolescent in its lack of development, the surface of the complete version contrasts with the more strongly defined musculature of the headless replica. This disparity is most visible in the pectorals and knees.²⁸

The drapery too has been treated differently. In the complete version, the cloak falls into sharp, narrow folds that descend at different angles and vary in their depth and width. In contrast, the headless version presents drapery whose bold, regularized contours echo the curves of the adjacent musculature. The simplification that results is most apparent in the topmost part of the cloak over the arm, where the pleats look like an accordion. Below, where the folds on the proper left side of the cloak sweep down in long, unencumbered verticals, the linear pattern is essentially similar to that of the complete version.

As in other Roman replicas of earlier Greek works, the formal language of the statue as represented in its drapery, facial features, and surface finish can be used to date the two versions of the Pothos.²⁹ In the absence of facial features, the drapery of the headless version offers crucial evidence. Conceived as a voluminous, plastic form, the drapery fits comfortably into the sculptural production of the Hadrianic period, where

²¹ Roman copyists often flattened a Greek model to enhance its appearance when set against a wall, a favored location for displaying statuary (T. Lorenz, *Polyklet* [Wiesbaden 1972] 5). It might be suggested that the copyist's omission of wings was meant to alter the statue's meaning rather than its spatial effect. In both versions, however, the goose, an attribute of Aphrodite, sustains an identification of the nude as Pothos, a member of the goddess's circle.

²² I owe this observation to Shelly Smith Kellam. Presumably the window provided light to Room II, although there is no confirming evidence that Room III was even partially open to the sky and thus able to serve as a light source.

²³ The Via Cavour house is not unique in its miniaturization of architectural forms conventionally used on a monumental scale. For other examples see P. Zanker, "Die Villa

als Vorbild des späten pompejanischen Wohngeschmacks," *JdI* 94 (1979) 460–523.

²⁴ Vermeule (supra n. 13) 5.

²⁵ Colini (supra n. 1) 863; Fuhrmann (supra n. 1) 489.

²⁶ The bricks formed the walls of the nymphaeum discovered in the 19th century (H. Bloch, "I bolli laterizi e la storia edilizia romana" *BullCom* 65 [1939] 154, cited in Colini [supra n. 1] 863).

²⁷ For a discussion of this typology see the fundamental study of Bulle (supra n. 20) 121–50.

²⁸ Bulle (supra n. 20) 143.

²⁹ An explanation of this methodological approach can be found in H. Lauter, *Zur Chronologie römischer Kopien nach Originalen des V. Jahrh.* (Diss. Bonn 1966) 2–7.

it finds parallels in the garments that clothe the emperor Hadrian and his contemporaries.³⁰ In addition, the somewhat hardened, projecting muscular forms of the Pothos match those of nude statues datable to the 120s and 130s A.C.³¹ In sum, the headless Pothos appears to be contemporary with its surrounding architectural space.

Its more complete counterpart, however, lacks the stylistic traits that are associated with the Hadrianic era and must date to a different period of Roman sculptural production.³² The eyes of this Pothos, for example, lack the thick lids that typically hang like straps over the eyes; its hair locks are not carved with a sharp, metallic look, and its lips are not emphatically outlined with a slightly projecting ridge. Moreover, the sultry expression conveyed by the *sfumato* carving of the eyes is at odds with the blank stare typically found in Hadrianic copies.³³ Rejected as Hadrianic, the complete Pothos version can be attributed to the copyist milieu of the early decades of the preceding century. The smooth subtlety of its flesh surface and the slurred rendering of the facial and body planes find parallels in some of the idealizing sculpture of the late Tiberian and early Claudian periods.³⁴

Although stylistically and chronologically distinct from one another, each of the two versions of the Pothos finds a counterpart in another figure from the Cavour group. The headless Pothos version shares several features with the heroic general. In both statues the drapery is grandly interpreted as a thick, luxuriant form. Deeply carved at many points, the folds often break in a complex and varied pattern. These

effects are at their most pronounced in the drapery that falls onto the back of the goose in the Pothos and the puffed circlets of drapery pinned at the general's left shoulder. The sculptors of both works have highlighted the textural contrast of cloth against flesh.

Because of its close stylistic correspondences to the headless Pothos, the Cavour general must date to the same years of the second century A.C. In addition to the drapery, the cuirass support used to prop the general's right leg offers evidence for assigning the work to the decade of the 120s. With short, rounded lappets that are nearly completely filled by decorative bosses, the cuirass compares with similarly costumed military men such as the emperors Trajan and Hadrian.³⁵ Like the headless Pothos version, the general was also a sculptural commission contemporary with the construction of the Cavour town house.

The last of the Cavour foursome to be considered, the Resting Satyr, finds a close stylistic affinity with the complete Pothos. Both works exhibit a solid physique the muscular definition of which nonetheless remains unpronounced. The degree to which the satyr's anatomy is blurred becomes clear when the Cavour version is compared to other replicas of the same type. These replicas typically present a torso marked by stronger muscular development.³⁶ Smoothness reigns as well in the face of the Cavour satyr, where the puffy, rodent-like cheeks so often found in other versions have been flattened.³⁷ In the resulting image, the satyr gives little hint of its true animal nature, but instead appears almost human. Absorbed in dreamy contemplation, it is infused with the romantic sentiment

³⁰ For example, a portrait of a Roman officer purchased in Rome and likely to have been found there (Copenhagen, Ny Carlsberg Glyptotek, no. 1828; V. Poulsen, *Les portraits romains* 2 [Copenhagen 1974] 82, no. 58, pl. 94) and a bust of Hadrian found in Spain (Seville, Museo Arqueológico: M. Wegner, *Hadrian, Plotina, Marciana, Matidia, Sabina*. [Das römische Herrscherbild II.3, Berlin 1956] 113, pl. 19a). A version of the Leda of Timotheos in the Galleria Borghese, Rome, dated to the Hadrianic era, offers a close parallel for the drapery style (A. Rieche, "Die Kopien der 'Leda des Timotheos'," *AntP* 17 [1978] 23–24, no. 3, pls. 18–19, 32b).

³¹ Lauter (supra n. 29) 97.

³² Such incontestably Hadrianic copies as the four caryatids from Hadrian's Villa at Tivoli have assisted in defining the stylistic character of copies from this period. See Lauter (supra n. 29) 26–35.

³³ Lauter (supra n. 29) 94. By contrast, a head in Würzburg offers a good example of the Pothos type rendered in the Hadrianic style (see E. Simon, "Neuerwerbungen des Martin von Wagner-Museums Würzburg," *AA* 1968, 148–50, figs. 35, 36).

³⁴ Lauter (supra n. 29) 76–81. Historical reliefs offer some corroboration for dating. See, e.g., the Claudian panels in

the Villa Medici in Rome (G. Koepfel, "Die historischen Reliefs der römischen Kaiserzeit. I. Stadtrömische Denkmäler unbekannter Bauzugehörigkeit aus augusteischer und julisch-claudischer Zeit," *BonnJbb* 183 [1983] 119–23 nos. 26–28, figs. 31 and 32).

³⁵ Cf. the more elaborate cuirass worn by Trajan in a late portrait from Castel Gandolfo in the Ny Carlsberg Glyptotek, Copenhagen (Poulsen [supra n. 30] 65 no. 35) and one of Hadrian from Thasos (K. Stemmer, *Untersuchungen zur Typologie, Chronologie und Ikonographie der Panzerstatuen* [Berlin 1978] 86–87 no. VII 21). According to Richard Gergel, lappets of the shape found in the Cavour example first come into vogue under Domitian (personal communication). For a discussion of statuary supports in the form of a cuirass see D.E.E. and F.S. Kleiner, "A Heroic Funerary Relief on the Via Appia," *AA* 90 (1975) 250–65.

³⁶ E.g. a headless statue in the Basel Antikensammlungen, inv. 226 (E. Berger, *Kunstwerke der Antike* [Basel n.d.] A 11).

³⁷ E.g. the version in the Ny Carlsberg Glyptotek in Copenhagen, inv. 474. (F. Poulsen, *Catalogue of Ancient Sculpture in the Ny Carlsberg Glyptotek* [Copenhagen 1951] 341).

characteristic of idealizing statuary from the mid-first century A.C.

A technical detail appears to corroborate the early date postulated on stylistic grounds for the satyr and complete Pothos. While all four figures have suffered some surface breakage and lost the terminal portions of outstretched limbs and supports, the satyr and the complete Pothos alone witnessed a more serious mishap at some time. Today, both figures are partially disfigured by a deep channel cut into the upper right arm. Originally filled with a metal clamp, these channels represent ancient repairs intended to mend broken limbs.³⁸ While such repair in itself does not argue for the statues' greater antiquity, neither does it contradict the formal evidence already set forth that posits the display of these works for decades longer than their Hadrianic counterparts.³⁹

How two statues of Claudian vintage found their way into a Hadrianic town house some 80 years after they had been carved cannot of course be determined. The Pothos and satyr may have been acquired in the market to complement a recently commissioned pair comprising the other Pothos and the general. Or they may have already belonged to the owner of the Cavour *domus*, prized in his collection as family heirlooms. The close similarities between the two statues, suggesting their commission from a single workshop, may tip the balance in favor of the heirloom theory.⁴⁰

Whether incorporating sculptures that had be-

longed to his family for generations or commissioning new pieces, the owner of the Cavour town house exhibited an appreciation of both quality and antiquity in the formation of his sculptural collection. In so doing he emerges as a discriminating patron and connoisseur of art, roundly contradicting the popular image of the Roman collector as little more than a materialistic status-seeker.⁴¹

Importantly, his arrangement of the four marbles reflects an aesthetic program of extreme subtlety and sophistication. While the choice of two replicas of the Pothos, set side by side as pendants, may at first suggest a lack of originality on the part of the patron or his designer, closer investigation demonstrates how the repetition of the type was actually pivotal to the conception of the ensemble.

MOTIVATIONS FOR THE PENDANT

Subtle decorative and architectural motives guided the patron in his inclusion of a pendant group in the sculptural ensemble of the Cavour *domus*. A study of the iconography appears to have little, if anything, to contribute to the meaning of the group. Composed as it was of the general, satyr, and Pothos, the ensemble was decidedly eclectic in its subject. Pothos and satyr belong to the mythic world, while the general, outfitted with a long military cloak and a cuirass, mingles heroic idealism with contemporary reality.⁴² Other than having roots in Greek sculptural works of the

³⁸ The clamped repairs of these statues are not precisely similar, as the channel cut into the arm of the satyr is longer and wider than that of the Pothos. Fearful of further breakage, the restorer of the Pothos cut two rounded dowel holes into the channel bed. (An additional dowel used to attach the lower arm to the upper probably dates from the original execution of the statue.) These differences in the technique of restoration may reflect a different repair date, or they may respond to the different poses of the limbs that required repair. Falling vertically, the satyr's arm was propped by a strut attached to his right side. The right arm of the Pothos, in contrast, assumed a more daring pose as it angled across the body.

³⁹ Their obvious repairs would seem to have little diminished the regard with which the statues were held by their owner. Sensitively carved and convincing in their evocation of mood, they distinguished themselves from the hack work churned out by many workshops. Notwithstanding their high quality, the execution of the two statues from blocks of imported marble made them costly art works that were unlikely to be relegated to the lime kiln because of minor breakage.

⁴⁰ Composed as it was of copies—albeit copies of superb quality—the Cavour collection would have been unlikely to arouse the imperial lust that dismantled many private collections during the first century A.C. in the name of nationalization. On this practice, begun under Augustus but still

actively pursued in later periods, see Pliny, *HN* 35.26 and F. Millar, *The Emperor in the Roman World* (Ithaca 1977) 145–46. The Cavour statues could thus easily have remained in private hands into the second century.

⁴¹ Verres epitomizes this personality type, although undoubtedly he is grossly exaggerated by Cicero (*In Verrem*). Cicero himself is not immune from the character flaws for which he criticizes Verres, for his correspondence, with its pleas for the acquisition of art works, shows little concern for artistic quality or the more elevated sentiments that art could engender (*Att.* 1.4, 1.9, 1.10; see also S. Valenti, "Cicerone collezionista," *AeR* III, 4 [1936] 262–70). The literary testimony for the philistine collector can be corroborated by archaeological evidence. The ship that floundered off the coast of Tunisia at Mahdia may have been carrying a large shipment of artworks destined for a single collector who wanted instant gratification. See W. Fuchs, *Der Schiffsfund von Mahdia* (Tübingen 1966) and F. Coarelli, "Il commercio delle opere d'arte in età tardo-repubblicana," *DialArch* III, 1 [1983] 49).

⁴² The figure may well represent a real person, perhaps the owner of the town house itself. It should be noted that the head and neck of this statue, unlike those of the others, was carved separately and attached to the torso. This technique is employed more commonly in portraiture than in the copying of idealized figures. The absence of footwear, however, divorces the general from too mundane a world.

fourth century B.C.,⁴³ the four statues share no bond of theme or style. Although clearly harmonious in their contribution to the town house decor, they remain independent as artistic subjects.

This rejection of iconography as the motive for the Cavour display runs counter to currently held notions about the priority of subject matter in the selection and organization of Roman art collections. Recent studies of the sculptural decor of Roman monuments as diverse as Hadrian's Villa at Tivoli and Imperial baths in Asia Minor have convincingly shown how the presentation of works of art often adhered to a carefully formulated, sometimes even canonical, iconographic program.⁴⁴ Important as such studies have been in enriching our appreciation of the range and intellectual sophistication of Roman sculptural displays, their findings may perhaps be more valid for public spaces than private. Unlike public architecture, the private house or villa would rarely have attracted large audiences or imperial patronage; thus the thematic decor of the private dwelling may not have been required, or even expected, to be so patently recognizable as that of a forum or temple.

This is not to say that the statues that adorned a private home never conveyed a specific or intelligible message. To be sure, the decorative elements of certain private villas have conventionally been interpreted as part of a complex iconographic program. When precise information about the identity of the villa owner is lacking, as it so often is, there may be little agreement as to the meaning of the decorative program and those interpretations that are advanced often appear highly subjective.⁴⁵ At this point it remains doubtful whether the decorative scheme of the typical Roman *domus* adopted the same careful formulation that directed many public spaces.

Nonetheless, the absence of a unifying iconography

in the statuary display of the Via Cavour *domus* further dispels the notion of the priority of theme as the key to the pendant's meaning. On the simplest level, the repetition of a single statuary type in the pendant might be said to reiterate the idea or theme of the statue. The pendant would then represent the sculptural equivalent of *conduplicatio* in rhetoric, where the repetition of words served as a device for amplifying an oratorical point.⁴⁶ Yet oratory and sculptural display are hardly alike in their presentation of ideas to an audience—whereas the orator repeated certain phrases to crystallize an idea out of fleeting words, the sculptor created stationary works that could be contemplated at leisure by the viewer. Indeed, a close interaction between statue and spectator was ideally achieved in the setting of the private dwelling, the location of not only the Cavour pendant but of many similar groups as well. In the intimate setting of a house, the multiplication of a statuary image simply for its doubled thematic value would be superfluous. Rather than enhancing an image, the duplicate would have trivialized it.

Most importantly, however, a strictly iconographic interpretation of the pendant—and indeed of all sculptural ensembles—ignores other aspects of statuary that may well have motivated its display. As the Via Cavour ensemble demonstrates, the sculptural pendant complicated the optical and spatial experience of the viewer by countering the recession inherent in a conventional axial architecture. The visual experience normative in such spaces and thus expected by the visitor was denied.

Sculptural pendants from other Roman sites introduced similar spatial and visual complexity into a room's decor. Often the rooms in which they were displayed were small or undistinguished in design. In the center of a relatively insignificant room of the grand-

⁴³ As already mentioned (*supra* p. 211), the satyr and Pothos are attributed to Greek masters of this period. The general has also been linked with a fourth-century type, the Hermes Richelieu (Cagian de Azevedo [*supra* n. 1] II), but fifth-century athletes from the Polykleitan circle have also been cited as a possible source (Fuhrmann [*supra* n. 1] 488), suggesting that the statue lacks any clearly defined Greek period style. If indeed the fourth century was a link, there is a possible parallel in the art collection of the Temple of the Divine Augustus in Rome as reconstructed on the basis of Martial (K. Lehmann, "A Roman Poet Visits a Museum," *Hesperia* 14 [1945] 259–69, esp. 262).

⁴⁴ See Raeder (*supra* n. 19) 287–315 and H. Manderscheid, *Die Skulpturenausstattung der kaiserzeitlichen Thermenanlagen* (Berlin 1981) 28–36.

⁴⁵ The Villa dei Papiri at Herculaneum offers a good example. Of disputed ownership, it has been subjected to conflicting interpretations. (For a recent discussion of its owner,

see M. Wojcik, *La Villa dei Papiri ad Ercolano* [Rome 1986] 275–77.) D. Pandermalis suggests an underlying theme of Epicurianism ("Zum Programm der Statuenaussstattung in der Villa dei Papiri," *AM* 86 [1971] 173–209, esp. 186–87) while G. Sauron postulates a combination of the diverse and unrelated themes of Athens, gymnasia, gardens of Paradise, and the afterlife ("*Templa Serena*. A propos de la 'Villa des Papyri' d'Herculanum: Contribution à l'étude des comportements aristocratiques romains à la fin de la République," *MEFRA* 92 [1980] 277–301).

⁴⁶ This term is mentioned in an anonymous text of the first century B.C., the *Auctor ad Herennium* (4.28.38). F. Preiss-hofen and P. Zanker have discussed this tract in the context of eclecticism ("Reflex einer eklektischen Kunstanschauung beim Auctor ad Herennium," *DialArch* 4–5 [1970–1971] 100–19). A passage in the *Auctor* that deals with "synonymy" may be seen as the rhetorical parallel to the making of sculptural variants.

iose Villa dei Papiri, for example, four statuettes of putti graced a square fountain.⁴⁷ Although not precise replicas of one another, the statuettes do have a typological and formal affinity. Two of the figures are identical in all but attribute, while each is reversed in another statuette. Their near-identity of form would have disoriented the viewer, who would have seen essentially the same statue wherever he looked. Reflections of the statuettes in the water basin below would have further hindered the visitor's ability to comprehend the surrounding space.

Comparable pendant finds from at least two other villas, the Tiberian villa at Sperlonga and the Villa of the Quintillii outside Rome, illustrate that the Papiri example was not a decorative anomaly. The use of multiple copies and reflecting pools to create visual complexity seems to have been a popular decorative device. Of the four chubby putti who frolicked at a fountain basin in the Sperlonga villa, three reproduce the same statuary type.⁴⁸ The repetition in fact and in reflection may have been intended to enhance the visual interest of a fountain whose scale and setting paled in comparison to that of the nearby Polyphemus cave. Similarly, a fountain group at the Villa of the Quintillii boasted four copies of the same Hellenistic statuary type, the boy strangling a goose. Comparable in typology and nearly identical in dimensions and carving technique, the figures disported themselves one on each of the four sides of the basin.⁴⁹

Each of these fountain groups is relatively small in scale, their figures standing no more than a meter in

height. With its statuette components similar in style and technique, each most likely represents a single, contemporary commission. Not all extant sculptural pendants present the same qualities, however. A number of large-scale works have been found, for example, at Hadrian's Villa in Tivoli. In such monumental settings there would have been little need for the pendant as a space-enhancing device.⁵⁰ Here and in comparable collections belonging to wealthy art patrons, therefore, other motives must direct the selection of the pendant.

A peculiarity of most of the full-scale duplicates that survive may be instructive on this question. Although reproducing the same statuary type, the two versions usually retain a high degree of formal individuality. Indeed, they are often so different in certain stylistic details that the notion of identical replicas must have been rejected as an aesthetic goal.⁵¹ Such formal independence has already been observed in the two Pothoi from the Via Cavour, but other pendant groups illustrate the same dichotomy. Two statuettes of Pan from a villa at Lanuvium (figs. 7, 8), for example, are typologically close but divergent in the rendering of the head and muscular surface.⁵² One figure (fig. 7) has a subtly modeled surface and somewhat slurred facial features, while the other (fig. 8) is carved in a bolder, sharper manner.⁵³

A more monumental pendant from the Roman villa at Santa Marinella on the Tyrrhenian coast combines two replicas of the Meleager attributed to Skopas.⁵⁴ Approximately the same height, the two statues are

⁴⁷ Room d II to the west of the peristyle (plan in Pandermalis [supra n. 45] foldout 8). The four statues are treated as no. 67 in Pandermalis's catalogue.

⁴⁸ B. Andreae, "Schmuck eines Wasserbeckens in Sperlonga. Zum Typus des sitzenden Knäbleins aus dem Schiffsfund von Mahdia," *RM* 83 (1976) 287–309.

⁴⁹ Andreae (supra n. 48) 299–301, pls. 104–105. The group is now divided among the Musée National du Louvre, Musei Vaticani, Glyptothek in Munich, and Musée d'Art et d'Histoire in Geneva.

⁵⁰ Raeder (supra n. 19) n. 226 lists 18 sculptural pendants, although only nine were actually found together. Many of the others had been cast into the Pantanello, a swampy area outside the present entrance to the villa; consequently, their original conception as pendants remains only conjectural.

⁵¹ Only one exception easily springs to mind, the two so-called Demeters discovered at Cherchel in the 19th century. Now displayed in the museums at Cherchel (J. Dörig, "Kalamis-Studien," *JdI* 80 [1965] 241, figs. 83–84; 242, figs. 85–86) and Algiers (G. Marye and J. Wierzejski, *Musée National des Antiquités Algériennes. Catalogue* [Algiers 1899] no. 8, pl. 4), these two colossal statues do indeed appear to have been close, if not identical, in dimensions, pose, drapery, and formal treatment. Both figures have, however, lost their arms and hands, and it has been suggested that

their now-missing attributes once distinguished two different goddesses (S. Gsell, *Promenades archéologiques aux environs d'Algér* [Paris 1926] 48).

⁵² Both versions are now in the British Museum, inv. 1666 and 1667 (A. Smith, *A Catalogue of Sculptures in the Department of Greek and Roman Antiquities, British Museum* 3 [London 1904] 61–62, pl. 7).

⁵³ Some scholars attribute the variation to different periods of execution. D. Arnold has argued that no. 1667 (fig. 8) dates to the early first century B.C. and that no. 1666 (fig. 7) was made later as its pendant (*Die Polykletnachfolge* [*JdI-EH* 25, 1969] 50–51, 251). Others view the two works as contemporary (E. Rawson, "Architecture and Sculpture: The Activities of the Cosuttii," *BSR* 43 [1975] 39).

⁵⁴ The statues are now in the Staatliche Museen, Berlin (C. Blümel, *Römische Kopien griechischer Skulpturen des vierten Jahrhunderts v. Chr. Katalog der Sammlung antiker Skulpturen. Staatliche Museen zu Berlin* [Berlin 1938] 22–23, K235, pl. 48) and the Sackler Museum, Cambridge, Mass. On the latter statue and its date, see G.M.A. Hanfmann and J.G. Pedley, "The Statue of Meleager," *AntP* 3 (1964) 61–66. For a basic discussion of the type, see Stewart (supra n. 20) 104–107, with a list of replicas in App. 4 Pt. F 142–43.

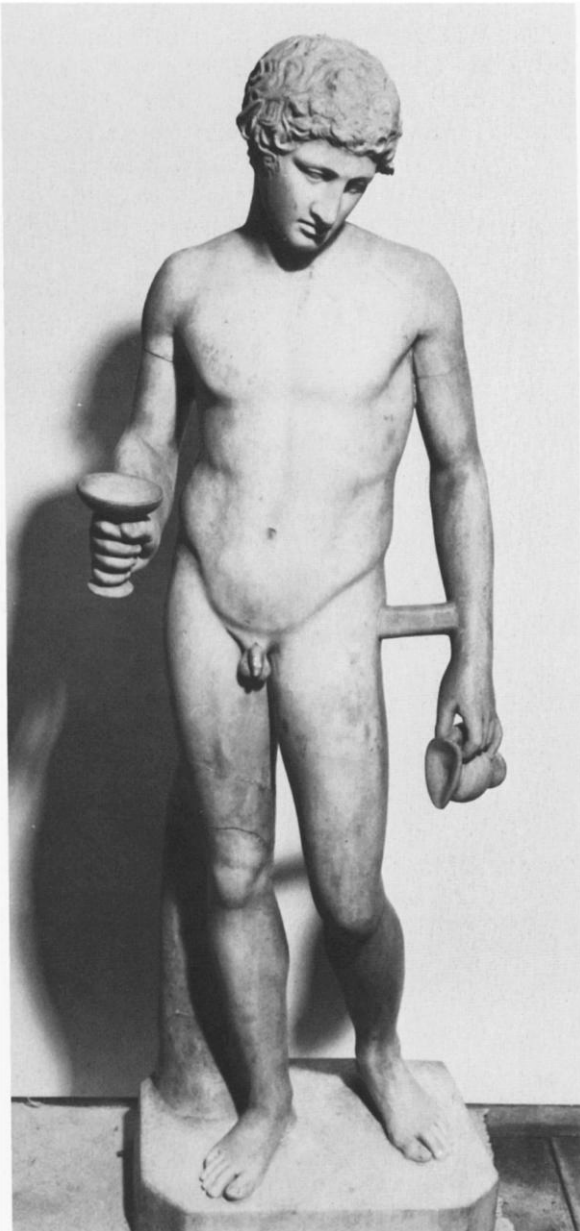


Fig. 7. Statuette of Pan. British Museum, inv. 1666. (Courtesy Trustees of the British Museum)

slightly modified variants of one another rather than precise copies.⁵⁵ Although it is not clear whether the two are the product of a single commission or whether one is a conscious emulation of the other, the pendant

⁵⁵ In the Berlin version the hero rests his spear against the front of his shoulder and torso, while in the Cambridge version he tucks it up under the armpit. Consequently, the Sackler Meleager (whose stance in the present restoration is incorrect) leans, whereas his Berlin counterpart stands. Significantly, both versions lack the chlamys, usually viewed as

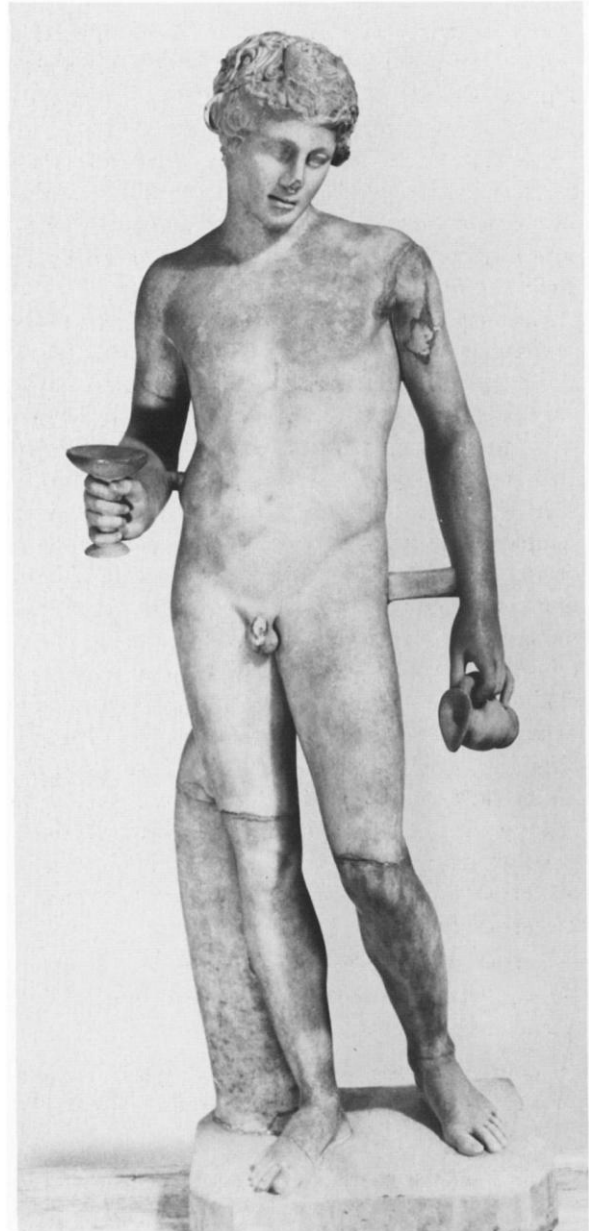


Fig. 8. Statuette of Pan. British Museum, inv. 1667. (Courtesy Trustees of the British Museum)

underscores the lack of concern on the part of both patron and designer for absolute stylistic or compositional parallelism.⁵⁶

“Mismatched” pendants such as the examples cited

part of the established “Meleager” typology. Because they share this typological anomaly, the two replicas may have been made in tandem or one in emulation of the other.

⁵⁶ The chronological relationship of the two versions is virtually impossible to establish, as the original finish of both images has been damaged by breakage and, in the case of the

here do not appear to be patched together out of haste or economy.⁵⁷ In general, the luxury of their surroundings suggests that their owners could easily have afforded to commission two nearly identical images had they so desired. Moreover, emperors, for whom the expense or difficulty of commissioning two identical replicas would have been inconsequential, owned mismatched pendants. At Hadrian's Villa, for example, two versions of the Athena Vescovale were found together in the trilobate hall near the Poikile.⁵⁸ Although one version is extremely fragmentary, enough remains to indicate its formal independence from its pendant.⁵⁹ Similarly, a pair of discus-throwers from the same villa exhibit stylistic divergences.⁶⁰

The absence of stylistic and typological conformity in these pendants suggests that such diversity had deliberate and positive connotations. Designer and patron seem to set one artistic style against another in an intentional aesthetic contrast. In this way, they heightened the viewer's awareness of the purely formal aspects of the sculptor's art.

Interpreting the pendant as a vehicle for the recognition and contemplation of style presupposes a culturally and visually astute audience. Only the viewer familiar with the history of sculpture would have appreciated the somewhat esoteric meaning of the pendant. Certain aspects of sculptural viewing in antiquity would, however, seem to have predisposed the viewer to this mode of visual response. As only a limited number of statuary types were favored for copying,

most images were already familiar to the Roman audience.⁶¹ Thus the viewer was able to focus on those aspects of a standard image that were distinctive and individual.

The intimate setting of many pendants, moreover, encouraged precisely the rapt viewer attention upon which any appreciation of style is predicated. Many of the pendant groups that have come to light stem from private contexts, relatively small in scale, where the visitor could examine art works closely and at leisure.⁶²

There is further evidence that the intellectual climate in Imperial Rome would have supported an appreciation of art on the aesthetic level being suggested. The literary tradition offers substantial evidence of Roman sensitivity to matters of artistic style. Writers of both Greek and Latin during the Imperial age, for example, employed an extensive vocabulary in their discussions of art and artistic theory. The range of this terminology suggests a high degree of experience and refinement not only in speaking of art, but also in looking at it.⁶³ Importantly, writers on art customarily employed a comparative approach; they often contrasted the style of one artist to that of another.⁶⁴ Undoubtedly, some of these critics used the comparison simply as a rhetorical device in order to show off their "expert" knowledge of art. Nonetheless, the comparative evaluation must reflect a familiar and accepted mode of thinking about art.⁶⁵

The literary comparison of artistic styles finds sculptural expression both in specific images and entire genres created for the Roman audience. In an Im-

Berlin replica, by extensive reworking. Hanfmann and Pedley (supra n. 54) 64 date the Sackler version to the Trajanic period.

⁵⁷ There are instances, of course, in which formal cohesion may have fallen victim to the demands of outfitting a large public space with statuary quickly. Imperial bath complexes in the provinces are likely to reflect such a hasty commission. Two versions of the Three Graces from the Trajanic Baths at Cyrene (Manderscheid [supra n. 44] 103, nos. 285 and 286, pls. 36 and 37) and a pair of the Satyr and Hermaphrodite group from the West Baths at Cherchel (Manderscheid 127, nos. 520 and 521, pl. 50) provide good examples. Both pendant groups exhibit minor differences of style, technique, pose, and attribute.

⁵⁸ Raeder (supra n. 19) 71 no. I 53, and 81 no. I 69.

⁵⁹ The fragmentary version has been described as less schematic and more carefully worked than its counterpart (R. Paribeni, *NSc* 1922, 238).

⁶⁰ Raeder (supra n. 19) 38 no. I 10, and 108 no. I 127. Their differences are enumerated in *EA* 41 no. 500.

⁶¹ Vermeule (supra n. 13) 7.

⁶² While some pendants did originally adorn public spaces such as baths, they are not as a rule found in the hottest areas but those in which the spectator passed leisurely

hours. (Manderscheid [supra n. 44] 21 and M. Marvin, "Freestanding Sculptures from the Baths of Caracalla," *AJA* 87 [1983] 350–53). The pendants cited above (n. 57) and the colossal Herakles statues of the Farnese type from the Baths of Caracalla in Rome all once graced chambers whose mild or even cool temperatures encouraged patrons to linger. On the Herakles statues see Marvin, 355–57.

⁶³ As but one example of the range of Latin terminology for art, see the distinctions made between *pulchritudo* and *venustas*, both loosely translated as "beauty" (J. Pollitt, *The Ancient View of Greek Art. Criticism, History, and Terminology* [New Haven and London 1974] 423–26 and 447–48). In addition, the concept of *decor*, fundamental to Roman artistic theory, suggests well-developed attitudes about the meaning and use of art. For a discussion of this term, see Pollitt, 341–47.

⁶⁴ Pliny informs us, e.g., that the sculptor Myron was *numerosior in arte* and *symmetria diligentior* than Polykleitos (*HN* 34.58).

⁶⁵ The principles of museum display, which may well have echoed the attitudes preserved in the literary sources, are unfortunately poorly documented. See D. Strong, "Roman Museums," in D. Strong ed., *Archaeological Theory and Practice* (London 1973) 249–59.

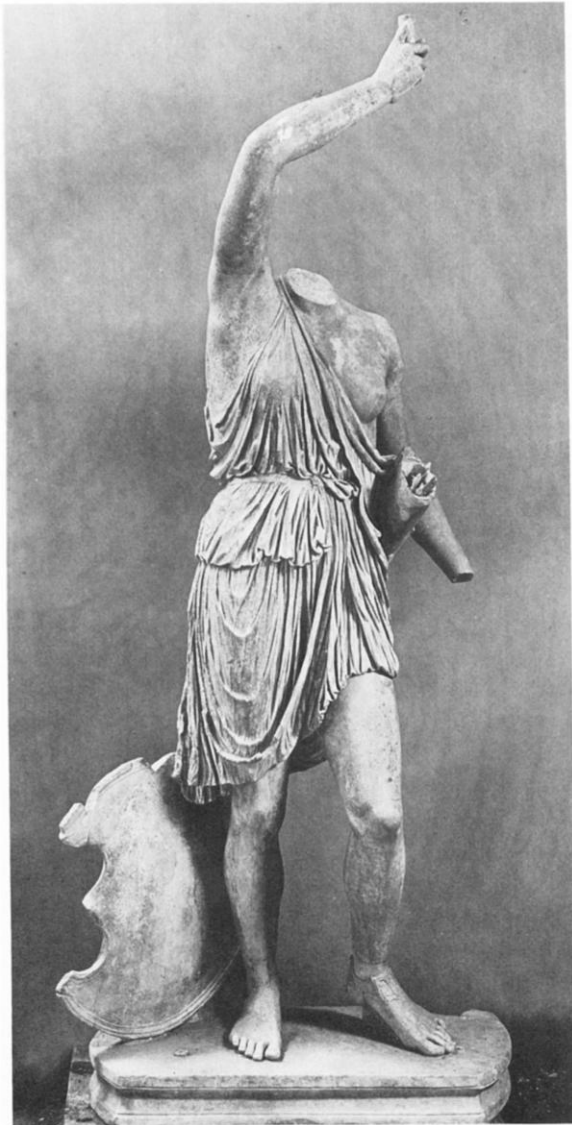


Fig. 9. Amazon. Museo della Villa Adriana, Tivoli, inv. 2266. (Courtesy Deutsches Archäologisches Institut, Rome)

perial building at Side, for example, a herm of the Ludovisi Diskobolos stood near a version of the Diskobolos attributed to Myron.⁶⁶ Identical in subject, they are dramatically opposed in their formal elements. Whereas the Ludovisi herm is stiff-jointed and frontal—"early" in its conception—its counterpart presents a naturalistically modeled anatomy and a pose of considerable complexity, hallmarks of a later artistic era. The viewer could hardly have ignored the

⁶⁶ J. Inan, *Roman Sculpture in Side* (Ankara 1975) 13–19 nos. 1 and 2.

⁶⁷ A. Linfert interprets the two discus-throwers as pendants in a review of Inan, *supra* n. 66: *BonnJbb* 179 (1979) 781.

overt stylistic comparison posed by such diverse treatments of the same theme.⁶⁷

Entire genres of Roman sculpture also attest to the acuity of the art-viewing audience in matters of style. Both archaistic and eclectic statuary drew their meaning from the style in which they were executed. In an archaistic work, an old-fashioned style conveyed, among other things, the impression of antiquity.⁶⁸ In an eclectic piece, the role of style is less explicable. Here a stylistic opposition would seem to have been a sculptural end in itself.⁶⁹



Fig. 10. Amazon. Museo della Villa Adriana, Tivoli, inv. 2255. (Courtesy Deutsches Archäologisches Institut, Rome)

⁶⁸ On the definitions and meanings of archaistic statuary see E. Harrison, *The Athenian Agora XI: Archaic and Archaistic Sculpture* (Princeton 1965) esp. chap. II.

⁶⁹ An eclectic statue typically combined obviously contradictory elements such as period styles or genders. For a basic

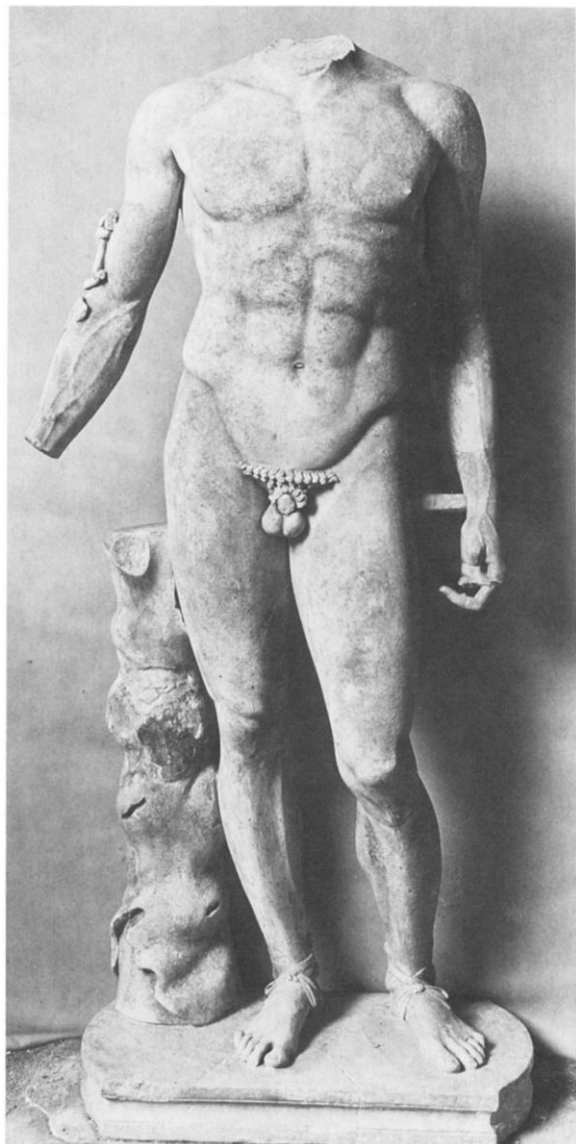


Fig. 11. Mercury. Museo della Villa Adriana, Tivoli, inv. 2257. (Courtesy Deutsches Archäologisches Institut, Rome)

The boldness of imagery displayed in either archaic or eclectic works finds no parallel among sculptural pendants, whose contrasts of form or typology are much more understated. Yet the stylistic variations found in the pendant may well have borne the same chronological connotations as the Severe Style head and Hellenistic body joined in the eclectic Spinarrio.⁷⁰ Thus a pendant might be composed of a “new”

introduction to the subject, see P. Zanker, *Klassizistische Statuen. Studien zur Veränderung des Kunstgeschmacks in der römischen Kaiserzeit* (Mainz 1974) 76–80.

replica set against an “old” one, a Hadrianic copy juxtaposed with an Augustan work. Recalling a specific era, the style of a statue would have generated a series of messages about the past and its artistic legacy.

Even if the viewer lacked the knowledge of the history of style to be able to assign the statues of a pendant group to a particular era, he did not necessarily find little to intrigue him visually. To his casual glance, the pendant appeared to comprise two identical images. Upon closer scrutiny, however, the differences between the sculptures became apparent. No doubt this recognition triggered surprise and delight in the formal witticism of the display.

Play between appearance and reality occurs often in Roman sculptural design. Hadrian was particularly fond of this visual dialogue, for much of the statuary

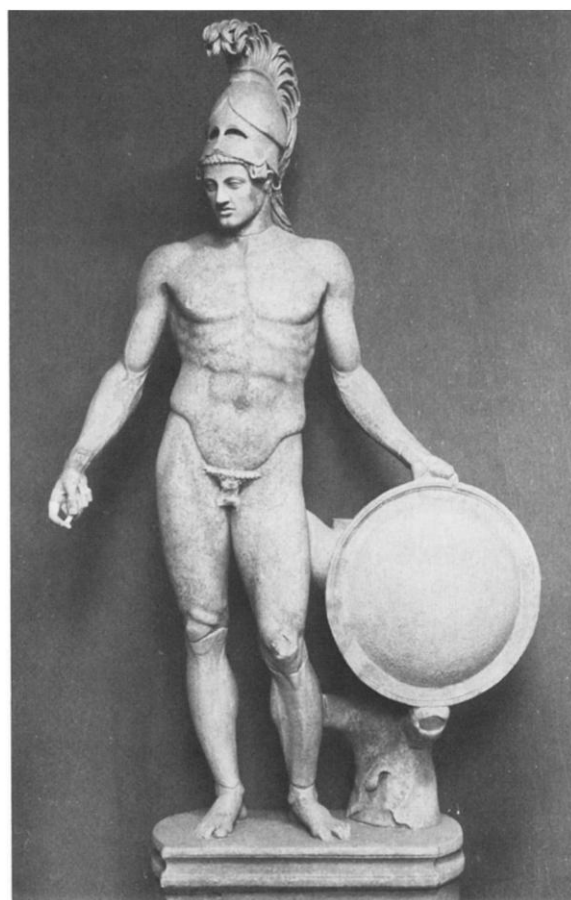


Fig. 12. Ares. Museo della Villa Adriana, Tivoli, inv. 2262. (Courtesy Deutsches Archäologisches Institut, Rome)

⁷⁰ On this statue, see Zanker (supra n. 69) 71–75, pls. 57–60 and R. Carpenter, “Observations on Familiar Statuary in Rome,” *MAAR* 18 (1941) 36–37.

created for his villa at Tivoli exhibits this antithesis. Among the sculptures originally lining the fountain basin of the Canopus, two statues of Amazons (figs. 9, 10) look at first glance to be versions of the same statuary type. Thematically identical, they share many details of costume and attributes. Their differences of dress emerge upon closer consideration, however, leaving the viewer to conclude that the two actually represent diverse statuary types.⁷¹

Two other statues from the Canopus reverse this conceit by employing the same typological vocabulary for different subjects. A headless image of Mercury, recognizable by his caduceus (fig. 11), and a figure of a warrior, probably to be identified as Mars (fig. 12), stood side by side at the northern end of the basin.⁷² Although based on the same early Classical body type—that is, torso and legs—each statue was completed with different arms, struts, and attributes.

While Hadrian can hardly be considered typical as a Roman art collector, the sculptural adornments he commissioned for his villa at Tivoli may well reflect the broader artistic tastes of his time. His contemporary, the owner of the Cavour group, sought to incorporate sculptural contrasts similar to those of the villa

into the more limited space and decor of his Roman town house. To be sure, the two Pothoi manifest extremely subtle contrasts of period style rather than the more overt iconographic differences of the Tivoli pendants. The aim of opposing appearance and reality and focusing attention on the formal dimension of a work of art, however, remains the same.

The Cavour *domus* provides a much needed antidote to the prevalent view of status and decoration as the primary motives for art collecting in Roman antiquity. While many collections were probably assembled for these reasons, modern emphasis on these largely social purposes should nonetheless be tempered with the recognition of the role played by more formal concerns in selecting and arranging sculptural ensembles. As a genre of sculptural display, the pendant illustrates the cogency of intellectual and formal values in the formation and appearance of Roman art collections. For at its basic level, the pendant posits a purely aesthetic meaning for a work of art.

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⁷¹ See Raeder (supra n. 19) 86–87, no. I 83, and 92–93, no. I 90.

⁷² Raeder (supra n. 19) 87–88, nos. I 84, and I 85. The location of these statues can be plotted with precision be-

cause they were preserved in the basin where they had fallen from their original posts. On the excavations, see S. Aurigemma, *Villa Adriana* (Rome 1961) 110–26.